DOCUMENT RESUME

ED 347 111 SO 021 790

AUTHOR Killam, Rosemary; And Others
TITLE Survey and Results: Most-Used Theory Texts in U.S. Colleges and Universities.
PUB DATE 87
NOTE 28p.
PUB TYPE Reports - Research/Technical (143)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Curriculum Development; Higher Education; *Music; *Music Education; *Music Techniques; Music Theory; Textbook Content; *Textbook Evaluation; Textbook Research; *Textbook Selection

ABSTRACT

The task of choosing the right text(s) for an undergraduate music theory program is difficult, at best. Sixty-seven U.S. institutions of higher learning offering graduate degrees in music theory were surveyed to determine what undergraduate textbooks were used, how long they have been used, and how satisfied the schools were with the texts. The most-used texts of the participating institutions are identified in the following categories: analysis, ear training, part writing, sight singing, and keyboard harmonization. The findings bring insight to the difficult process of theory text selection. Such surveys should be conducted regularly to provide new and significant information in the area of theory pedagogy. (KM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED347111

SURVEY AND RESULTS: MOST-USED THEORY TEXTS IN U.S. COLLEGES AND UNIVERSITIES

Rosemary Killam, Pamela Hooper, Ed Miesak, Mark Pappas,
Kevin Roberson and Lauren Whiteman

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
ROSEMARY N. KILLAM
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

SO 021 790

BEST COPY AVAILABLE

Accepted for publication in
1987 Proceedings of Texas Music Educators Association

SURVEY AND RESULTS: MOST-USED THEORY TEXTS IN U.S. COLLEGES AND UNIVERSITIES

Rosemary Killam, Pamela Hooper, Ed Miesak, Mark Pappas,
Kevin Roberson and Lauren Whiteman

INTRODUCTION

The task of choosing the right text(s) for an undergraduate music theory program is difficult, at best. The current availability of different approaches and teaching strategies indicates a need for more detailed information on the status of theory text selection. Graduate students in music theory pedagogy at North Texas State University formed a research group to conduct a nationwide survey to determine the preferred textbooks used in undergraduate music theory curricula.

We surveyed those colleges and universities offering graduate studies in music theory and composition. Schools were asked to name specific texts, to indicate number of years in use, and to rate their satisfaction with each book.

BACKGROUND AND METHODOLOGY

Due to the large number of colleges and universities offering degrees in music, the scope of this survey has been limited to those schools meeting the following three criteria. The first criterion for selection required that all surveyed schools must be listed in The College Music

11201521b

Society Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 1984-86. The second criterion required that all schools should be located in the United States. The final criterion restricted this survey to those schools offering graduate degrees in either theory or composition. We developed these criteria based on the belief that those schools surveyed would also have an interest in the results of the survey. We surveyed 127 institutions and received 67 responses from 35 states. Appendix A lists the 67 colleges and universities responding to our survey.

When we began to construct this survey, we faced the difficulty of limiting the number of questions appearing on the survey questionnaire. We wanted to keep the format of the questionnaire brief so that schools would complete and return the questionnaires. To encourage a larger return, we concentrated our efforts on one main area of interest: the evaluation of music theory texts used in undergraduate college and university music theory departments.

We evaluated several possible survey questions and reduced them to the following central issues: 1) which texts were used, 2) how long they had been used and 3) how satisfied the schools were with the texts. Appendix B shows the final draft of the questionnaire. The five areas of undergraduate theory curriculum covered by the survey questionnaire were ear training, sight singing, keyboard

harmonization, analysis and part writing. At the bottom of the questionnaire we asked for additional comments or suggestions to assist our group in future research. We mailed our questionnaire to theory department coordinators. Enclosed with every questionnaire was a stamped, self-addressed envelop. To insure a higher number of returned questionnaires, a reminder card was sent to those schools who had not responded within six weeks of the initial mailing.

We processed the questionnaire, labels and results on a Commodore C64 computer.[1] Two programs from the "Better Working Series," by Spinnaker Software Corporation were used to do the bulk of the work. The "Word Processor with Spellchecker" was used to print the survey materials.[2] "File and Report" was used to compile the survey results.[3] The information was stored on a floppy disk and can be made available to interested parties who wish to pursue further research on the topic.

---

1. Commodore C64 is a trademark of Commodore Business Machines, Ltd.

2. "Word Processor with Spellchecker," (c) Copyright, 1985 by Spinnaker Corporation for English Version. "Word Processor" created by Logidisque.

3. "File and Report," (c) Copyright, 1985 by Spinnaker Corporation.

SURVEY RESULTS

The 67 participating institutions listed a total of 104 different texts in use in their programs, in addition to a wide variety of individually-developed curriculum materials. Appendix C lists the textbooks cited by the survey participants. The number of different texts illustrates the diversity of pedagogical approaches employed by theory departments across the country. To determine the current profile of content and approach in undergraduate theory programs, we chose to concentrate on the most-used texts in each area. In Appendix D, we have summarized the number of books cited most in each category and the average number of: 1) schools choosing the text, 2) years the text has been used and 3) the satisfaction rating the text received.

Most-Used Analysis Texts

Table 1 lists the three most-used analysis texts. The Anthology of Musical Analysis, 3rd ed., by Charles Burkhart is the most-used selection. Twenty-one schools used it in their curricula, for an average of 9.2 years and reported an average satisfaction rating of 4.0. This text contains a collection of complete compositions or movements in chronological order, illustrating musical practice in Western music.

	Number of schools	Years	Rating* (1-5)
ANALYSIS-33 different texts			
Burkhart, Anthology of Musical Analysis	21	9.2	4.0
Benjamin, et. al., Music for Analysis	12	3.1	3.6
Green, Form in Music	6	5.0	3.3

* Satisfaction rating scale ranges from 1 (very dissatisfied) to 5 (very satisfied).

Table 1

The second text, Music for Analysis by Benjamin, Horvit and Nelson is used by 12 institutions, for an average of 3.1 years and received a mean satisfaction rating of 3.6 The examples in this text illustrate individual harmonic principles. The text is organized into three parts: part one emphasizes diatonic harmony, part two uses examples to illustrate chromatic harmony and part three exemplifies techniques and practices used in 20th century music.

The first two analysis texts were anthologies of music; the third selection is a textbook. Six institutions listed Form in Music by Douglass Green as their choice for instruction in analysis. This book has been used for an average of 5.0 years and received an average satisfaction rating of 3.3. This text discusses the standard musical forms. The author suggests that a collection of compositions, such as Burkhart, should be used for examples for study.

Most-Used Ear Training Texts

Seventeen schools participating in the survey chose to develop their own materials for ear training instruction; sixteen reported using no text at all. Some institutions opted to use computer-assisted instruction (CAI) to enhance their ear training curricula. Table 2 shows that Bruce Benward's Ear Training: A Technique for Listening is the most-used textbook for ear training instruction. It has been used by 13 institutions for an average of 6.5 years and received an average satisfaction rating of 3.9. This textbook includes drills on intervals, chord identification and simple rhythm and melody for the development of fundamental aural skills.

	Number of schools	Years	Rating* (1-5)
EAR TRAINING-23 different texts			
Benward, Ear Training: A Technique for Listening	13	6.5	3.9
Ottman, Music for Sight Singing	4	8.8	3.8

* Satisfaction rating scale ranges from 1 (very dissatisfied) to 5 (very satisfied).

Table 2

Robert Ottman's Music for Sight Singing, 2nd. ed. is used by four schools as an ear training text for an average of 8.8 years, receiving an average satisfaction rating of 3.8. The four respondents listing Music for Sight Singing as an ear training text used it in their sight singing

curriculum as well. We reasoned that the text is used in a combined aural skills course.

Most-Used Part Writing Texts

Table 3 is a listing of the three most-used part writing texts. Tonal Harmony by Stefan Kostka and Dorothy Payne is the most-used book with 11 of the participating institutions using it in their curricula. This text has been used for an average of 2.1 years and received an average satisfaction rating of 3.5. Tonal Harmony presents musical practices of Western music from the 18th century to the present and is recommended for use in freshman and sophomore theory curricula. The purpose of the book is to give more emphasis on musical practice and less emphasis on part writing rules.

	Number of schools	Years	Rating* (1-5)
PART WRITING-33 different texts			
Kostka and Payne, Tonal Harmony	11	2.1	3.5
Benward, Music in Theory and Practice	10	4.5	3.6
Benjamin, et. al., Techniques and Materials of Tonal Music	7	3.0	3.6

* Satisfaction rating scale ranges from 1 (very dissatisfied) to 5 (very satisfied).

Table 3

The second textbook, Music in Theory and Practice by Bruce Benward is used by ten of the survey respondents and has been used for an average of 4.5 years, with an average

satisfaction rating of 3.6. This text integrates a historical perspective with the development of part writing and analysis skills. It includes examples from Western music as well as jazz and blues forms.

The third selection is Techniques and Materials of Tonal Music by Benjamin, Horvit and Nelson. It has been used by 7 representatives of the surveyed population and has been in use for an average of 3 years with an average satisfaction rating of 3.6. The material is presented in a short, concentrated outline format without elaborate definitions and examples. The authors contend that the student should focus on the music itself by examining as much literature as possible.

Most-Used Sight Singing Texts

Twenty-three different texts were used in the area of sight singing; the most-used texts are listed in Table 4. Robert Ottman's Music for Sight Singing is the most-used text; 22 of the survey participants reported using this text. It has been in use for an average of 8.1 years, receiving an average satisfaction rating of 3.4. Music for Sight Singing is divided into three sections and consists of over 600 melodies. All examples are chosen from literature and folk music. The Ottman showed cross-over potential for use in other areas, as it was also listed as a textbook for ear training instruction.

	Number of schools	Years	Rating* (1-5)
SIGHT SINGING-23 different texts			
Ottman, Music for Sight Singing	22	8.1	3.4
Berkowitz, et. al., A New Approach to Sight Singing	21	7.4	3.9
Benward, Sight Singing Complete	6	5.2	3.8

* Satisfaction rating scale ranges from 1 (very dissatisfied) to 5 (very satisfied).

Table 4

A New Approach to Sight Singing by Berkowitz, Fontrier and Kraft was the second most-used text. It is used by 21 institutions for an average of 7.4 years. It received an average satisfaction rating of 3.9. This text consists of original melodies written by the authors. Also included are melodic theme and variations, duets, accompanied melodies and improvisatory exercises.

Bruce Benward's Sight Singing Complete is used by 6 of the survey participants, for an average of 5.2 years and received an average satisfaction rating of 3.8. This text includes 1400 graduated melodies representing all periods of music, including jazz and American melodies. The melodies are taken from the works of 100 composers as well as composed by the author.

Most-Used Keyboard Harmonization Texts

Table 5 shows the two texts listed most often in the area of keyboard harmonization, Shumway, Harmony and

Ear Training at the Keyboard and Brings, et. al., A New Approach to Keyboard Harmony. Harmony and Ear Training at the Keyboard has been used for an average of 8 years by 5 of the survey respondents. It received the highest satisfaction rating of the two books with an average rating of 4.4. Four institutions listed A New Approach to Keyboard Harmony. It has been used for an average of 1.2 years, receiving a mean satisfaction rating of 3.5.

	Number of schools	Years	Rating* (1-5)
KEYBOARD HARMONIZATION-21 different texts			
Shumway, Harmony and Ear Training at the Keyboard	5	8.0	4.4
Brings, et. al. A New Approach to Keyboard Harmony	4	1.2	3.5

* Satisfaction rating scale ranges from 1 (very dissatisfied) to 5 (very satisfied).

Table 5

Harmony and Ear Training at the Keyboard combines the development of aural skills with keyboard skills. The author stresses that the student should sing and listen as well as play the keyboard drills and exercises. The keyboard exercises include figured-bass, melody harmonization, improvisation and accompaniment. The book incorporates a section on techniques of 20th century music for the student to drill at the keyboard.

A New Approach to Keyboard Harmony applies theoretical concepts to keyboard harmony, melody harmonization, realizing figured and unfigured bass, exercises in improvisation and score reading. This text also includes introductory exercises for students with limited keyboard backgrounds.

DISCUSSION

The most surprising result of the survey was the total number and diversity of texts reported. We compiled five lists, each containing all materials used in each of the five skills areas. We found that as many as 21 institutions (of 67 responding) listed the same book for a given area. Conversely, a number of books were listed by only one institution. Our concentration on the most-used texts in each area yielded the clearest delineation of information without producing ties. In a few cases, the most-used choice was no book at all. For example, in the areas of ear training and keyboard harmonization, most of the survey participants chose to develop their own materials instead of using one of the available published textbooks. A reason for this is illustrated in the following statement from one of our respondents, "...preparing our own materials allows more flexibility and allows us to develop things which meet our needs better."

One possible reason for the diversity of texts reported could be the various learning environments existing around the country. One or even a few standard textbooks do not seem to be adequate to fulfill the needs of the many different curricula. For example, in the area of ear training, CAI becomes a good additional source to use but is expensive to implement. Even though the survey results yielded a great variety of textbooks and methods, the acceptance and distribution of the most-used textbooks is nationwide and not limited to one region of the country.

SUMMARY

In summary, we surveyed 127 U.S. institutions of higher learning offering graduate degrees in theory or composition, to determine what undergraduate texts they use. Over half of the schools surveyed responded with detailed information, listing a total of 104 texts. All but four schools asked for copies of the results, confirming our hypothesis that there is a nationwide need for the information contained in this paper.

A total of 33 analysis texts were reported. Burkhart was listed by 21 schools. Primarily, schools present the curriculum area of sight singing through two texts, 22 schools use Ottman; 21 use Berkowitz. Part writing elicited a total number of texts equal to analysis (33), with no clear favorite. The Kostka and Payne text is used by 11

schools; Benward is used by 10. Some curriculum areas show a greater uncertainty of text preference.

Schools have spent considerable time and thought on their text choices. For the most part, they report that they are reasonably pleased with their choices. Where they find the need, they have taken the time and trouble to create their own materials. Theory conferences would perform a service to the discipline by devoting paper sessions and panels to the development process and evaluation of new materials.

The results of this survey provide new and significant information for our discipline. Our findings bring insight to the difficult process of theory text selection. A number of the respondents took the time to add detailed comments and suggestions, which are summarized in Appendix E. This survey should be conducted regularly, with the results disseminated throughout our profession.

APPENDIX A

Colleges and Universities Responding to Survey

California State University
Fresno, California

California State University
Sacramento, California

San Jose State University
San Jose, California

Connecticut College
New London, Connecticut

University of Hawaii
Honolulu, Hawaii

University of Iowa
Iowa City, Iowa

Emporia State University
Emporia, Kansas

University of Minnesota
Minneapolis, Minnesota

Montclair State College
Upper Montclair, New Jersey

State University of New
York at Binghamton
Binghamton, New York

State University of New
York at Buffalo
Buffalo, New York

Kent State University
Kent, Ohio

Ohio State University
Columbus, Ohio

University of Oregon
Eugene, Oregon

Sam Houston State
University
Huntsville, Texas

Brigham Young University
Provo, Utah

New Mexico Highlands
University
Las Vegas, New Mexico

University of Wyoming
Laramie, Wyoming

University of Kansas
Lawrence, Kansas

University of Kentucky
Lexington, Kentucky

Yale University
New Haven, Connecticut

Florida State University
Tallahassee, Florida

Northwestern University
Evanston, Illinois

University of Michigan
Ann Arbor, Michigan

Princeton University
Princeton, New Jersey

University of Wisconsin-Madison
Madison, Wisconsin

West Virginia University
Morgantown, West Virginia

James Madison University
Harrisonburg, Virginia

Texas Christian University
Fort Worth, Texas

Hardin-Simmons University
Abilene, Texas

Youngstown State University
Dana School of Music
Youngstown, Ohio

Bowling Green State University
Bowling Green, Ohio

University of Nevada
Las Vegas, Nevada

New Mexico State University
University Park, New Mexico

University of Southern Mississippi
Hattiesburg, Mississippi

University of Missouri
Kansas City, Missouri

Wichita State University
Wichita, Kansas

Pittsburg State University
Pittsburg, Kansas

University of Illinois
Urbana, Illinois

University of North Colorado
Greeley, Colorado

University of Texas
Austin, Texas

Texas Tech University
Lubbock, Texas

Southern Methodist University
Dallas, Texas

Midwestern State University
Wichita Falls, Texas

University of Houston
Houston, Texas

Baylor University
Waco, Texas

Memphis State University
Memphis, Tennessee

Converse College
Spartanburg, South Carolina

Temple University
Philadelphia, Pennsylvania

Duquesne University
Pittsburgh, Pennsylvania

University of Tulsa
Tulsa, Oklahoma

University of Oklahoma
Norman, Oklahoma

Miami University
Oxford, Ohio

State University College of
Arts & Science
Potsdam, New York

Ithaca College
Ithaca, New York

University of North
Carolina at Greensboro
Greensboro, North Carolina

University of Missouri
Columbia, Missouri

Southeastern Louisiana
University
Hammond, Louisiana

Ball State University
Muncie, Indiana

Indiana University
Bloomington, Indiana

Butler University
Indianapolis, Indiana

George Washington
University
Washington D.C.

Hartt School of Music
University of Hartford
West Hartford, Connecticut

University of the Pacific
Stockton, California

University of Arkansas
Fayetteville, Arkansas

Central Washington
University
Ellensburg, Washington

University of Portland
Portland, Oregon

APPENDIX B

Survey Questionnaire

PLEASE INDICATE YOUR RESPONSE TO THE FOLLOWING QUESTIONS. NOTE THAT THESE QUESTIONS APPLY ONLY TO YOUR UNDERGRADUATE THEORY CURRICULUM.

1. PLEASE LIST ALL REQUIRED TEXTS/WORKBOOKS FOR EACH OF THE FOLLOWING AREAS. INDICATE NUMBER OF YEARS EACH HAS BEEN IN USE AND YOUR SATISFACTION OF EACH ACCORDING TO THE FOLLOWING SCALE:

1	2	3	4	5
VERY UNSATISFIED				VERY SATISFIED

	TEXT	AUTHOR	# YRS.	RATING
EAR TRAINING:				
SIGHT SINGING:				
KEYBOARD HARMONIZATION:				
PART WRITING:				
ANALYSIS:				

2. LIST ANY COMMENTS OR SUGGESTIONS THAT YOU FEEL WOULD BE HELPFUL TO OUR GROUP. FEEL FREE TO USE THE BACK OF THIS QUESTIONNAIRE IF NECESSARY.

3. WOULD YOU LIKE A COPY OF THESE RESULTS? YES NO

APPENDIX C

Texts Listed by Respondents

Adler, Samuel. Sight Singing Pitch, Intervals, Rhythm. New York: W. W. Norton, 1979.

Aldwell, Edward and Carl Schachter. Harmony and Voice Leading, 2 vols. New York: Harcourt, Brace, Jovanovich, 1978, 1979.

_____. Harmony and Voice Leading Workbook, 2 vols. New York: Harcourt, Brace, Jovanovich, 1978, 1979.

Apel, Willi and A. T. Davison. Historical Anthology of Music, 2 vols. Cambridge: Harvard University Press, 1949.

Arlin, Mary, et. al. Music Sources. Englewood Cliffs: Prentice-Hall, 1979.

Bauguess, David. The Jenson Sight Singing Course, 2 vols. New Berlin: Jenson Publications, 1984.

Baur, John. Music Theory through Literature. Englewood Cliffs: Prentice-Hall, 1985.

Benjamin, Thomas, Michael Horvit and Robert Nelson. Music for Analysis. Boston: Houghton-Mifflin, 1978.

_____. Music for Sight Singing. Boston: Houghton-Mifflin, 1984.

_____. Techniques and Materials of Tonal Music, 2nd ed. Boston: Houghton-Mifflin, 1979.

Bennett, Roy. Form and Design. New Rochelle: Cambridge University Press, 1981.

Benward, Bruce. Advanced Ear Training. Dubuque: W. C. Brown, 1974.

_____. Advanced Ear Training Workbook. Dubuque: W. C. Brown, 1974.

_____. Ear Training: A Technique for Listening, 2nd ed. Dubuque: W. C. Brown, 1983.

_____. Ear Training: A Technique for Listening Workbook, 2nd ed. Dubuque: W. C. Brown, 1983.

_____. Music in Theory and Practice, 2nd ed., 2 vols. Dubuque: W. C. Brown, 1981.

_____. Music in Theory and Practice Workbook, 2nd ed., 2 vols. Dubuque: W. C. Brown, 1981.

_____. Practical Beginning Theory, 4th ed. Dubuque: W. C. Brown, 1980.

_____. Sight Singing Complete, 3rd ed. Dubuque: W. C. Brown, 1980.

Berkowitz, Sol, Gabriel Fontrier and Leo Kraft. A New Approach to Sight Singing, rev. ed. New York: W. W. Norton, 1976.

Berry, Wallace. Form in Music. Englewood Cliffs: Prentice-Hall, 1966.

Boyd, Jack. Teaching Choral Sight Reading. West Nyack, New York: Parker Publishing, Co., 1975.

Boyden, David. A Manual of Counterpoint. Berkeley: University of California at Berkeley, 1946.

Brings, Allen, et. al.. A New Approach to Keyboard Harmony. New York: W. W. Norton, 1979.

Burkhart, Charles. Anthology for Analysis, 3rd ed. New York: Holt, Rinehart, Winston, 1978.

Cho, Gene. Melodic, Dyadic, and Harmonic Singing. Dubuque: Kendall/Hunt, 1981.

Christ, William, et. al. Materials and Structures of Music, 3rd ed. Englewood Cliffs: Prentice-Hall, 1981.

Cole, Samuel and Leo Lewis. Melodia. Chicago: Oliver Ditson, 1909.

Conley, Joyce. Basic Harmonic Progressions. New York: W. W. Norton, 1984.

_____. Scales, Intervals, Keys, Triads, Rhythm, Meter. New York: W. W. Norton, 1983.

Cooper, Paul. Perspectives in Music Theory, 2nd ed. New York: Harper and Row, 1981.

Copley, R. Evan. Harmony: Baroque to Contemporary. Champaign: Stipes Publishing Company, 1978.

Danhauser, Adolphe. Solfege des Solfeges, 3 vols., trans. J. Cornell. New York: G. Schirmer, 1891.

Dallin, Leon. Techniques of Twentieth Century Harmony, 3rd ed. Dubuque: W. C. Brown, 1974.

Delone, Richard. Literature and Materials for Sight Singing. New York: Holt, Rinehart and Winston, 1981.

Dezeeuw, Anne Marie and Roger Foltz. Sight Singing and Related Skills. Austin: Sterling Swift, 1975.

Duckworth, William. Theoretical Foundations of Music. Belmont: Wadsworth Publishing Company, 1978.

Henry, Earl. Music Theory, 2 vols. Englewood Cliffs: Prentice-Hall, 1985.

Edlund, Lars. Modus Novus. Williamstown: Broude, 1974.

Fish, Arnold. Fundamentals of Sight Singing and Ear Training. New York: Dodd, Mead and Company, 1964.

Forte, Allen. Tonal Harmony in Concept and Practice, 3rd ed. New York: Holt, Rinehart and Winston, 1979.

Forte, Allen and Steven Gilbert. Introduction to Schenkerian Analysis. New York: W. W. Norton, 1982.

Frackenpohl, Arthur. Harmonization at the Keyboard, 2nd ed. Dubuque: W. C. Brown, 1970.

Gauldin, Robert. A Practical Approach to Sixteenth Century Counterpoint. Englewood Cliffs: Prentice-Hall, 1985.

Green, Douglass. Form in Tonal Music, 2nd ed. New York: Holt, Rinehart, Winston, 1979.

Harder, Paul. Harmonic Materials in Tonal Music, 5th ed., 2 vols. Newton: Allyn and Bacon, 1985.

Hardy, Gordon and George Dickey. Julliard Repertory Library, 8 vols. Cincinnati, Ohio: Canyon Press, 1970.

Hartline, Elizabeth and James Lyke. Keyboard Musicianship. Champaign: Stipes Publishing Company, 1969.

Herder, Ronald. Tonal/Atonal Progressive Ear Training, rev. ed. Ft. Lauderdale: Continuo Music Press, 1977.

Horacek, Leo. Programmed Ear Training, 4 vols. New York: Harcourt, Brace, Jovanavich, 1970.

Jannery, Arthur. Workbook for Piston/DeVoto Harmony 4th Edition. Toronto: George J. McLeod, Ltd, 1978.

Jones, George. Music Theory. New York: Barnes and Noble, 1974.

Kamien, Roger. Norton Scores, 3rd ed., 2 vols. New York: W. W. Norton, 1977.

Keller, Hermann. Thorough Bass Method, trans. and ed. Carl Parrish. New York: W. W. Norton, 1965.

Kennan, Kent. Counterpoint, 2nd ed. Englewood Cliffs: Prentice-Hall, 1972.

Kodaly, Zoltan. Fifteen Two-Part Exercises. Farmingdale: Boosey and Hawkes, 1952.

_____. Seventy-Seven Two-Part Exercises. Farmingdale: Boosey and Hawkes, 1953.

Kostka, Steven and Dorothy Payne. Tonal Harmony. New York: Random House, 1984.

Kraft, Leo. A New Approach to Ear Training. New York: W. W. Norton, 1967.

Kreter, Leo. Sight and Sound. Englewood Cliffs: Prentice-Hall, 1976.

LaRue, Jan. Guidelines to Style Analysis, 2nd ed. New York: W. W. Norton, 1970.

Lawton, Annie and W. Gillies Whittaker. Folksong Sight Singing Series. London: Oxford University Press, 1933.

Lester, Joel. Harmony in Tonal Music, 2 vols. New York: Random House, 1982.

Lester, Joel. Harmony in Tonal Music Workbook, 2 vols. New York: Random House, 1982.

Lieberman, Maurice. Ear Training and Sight Singing. New York: W. W. Norton, 1959.

Lloyd, Ruth and Norman Lloyd. Creative Keyboard Musicianship. New York: Harper and Row, 1975.

McGaughey, Janet McCloud. Practical Ear Training. Newton: Allyn & Bacon, 1961.

Melcher, Robert and Willard Warch. Music for Keyboard Harmony. Englewood Cliffs: Prentice-Hall, 1966.

_____. Music for Score Reading. EngleWood Cliffs: Prentice-Hall, 1971.

Morris, R. O. Figured Harmony at the Keyboard. London: Oxford University Press, 1932.

Murphy, Howard. Music for Study, 2nd ed. Englewood Cliffs: Prentice-Hall, 1973.

Ottman, Robert. Elementary Harmony, 3rd ed. Englewood Cliffs: Prentice-Hall, 1984.

_____. Elementary Harmony Workbook, 3rd ed. Englewood Cliffs: Prentice-Hall, 1983.

_____. Advanced Harmony, 3rd ed. Englewood Cliffs: Prentice-Hall, 1983.

_____. Advanced Harmony Workbook, 3rd ed. Englewood Cliffs: Prentice-Hall, 1983.

_____. Music for Sight Singing, 2nd ed. Englewood Cliffs: Prentice-Hall, 1967.

_____. More Music for Sight Singing. Englewood Cliffs: Prentice-Hall, 1981.

Palisca, Claude V. Norton Anthology of Western Music, 2 vols. New York: Norton ,1980.

Parks, Richard. Eighteenth Century Counterpoint and Tonal Structures. Englewood Cliffs: Prentice-Hall, 1984.

Piston, Walter. Harmony, 4th ed., rev. and expanded by Mark Devoto. New York: W. W. Norton, 1978.

Riemenschneider, Albert. 371 Bach Chorales. New York: G. Schirmer, 1941.

Sherman, Robert and Morris Knight. Aural Comprehension in Music, 2 vols. New York: McGraw-Hill, Inc., 1972.

Shir-Cliff, Justine. Chromatic Harmony. New York: The Free Press, 1965.

Shumway, Stanley. Harmony and Ear Training at the Keyboard, 3rd ed. Dubuque: W. C. Brown, 1980.

Shumway, Stanley. Harmony and Ear Training at the Keyboard Workbook, 3rd ed. Dubuque: W. C. Brown, 1980.

Spencer, Peter. The Practice of Harmony. Englewood Cliffs: Prentice-Hall, 1983.

Starer, Robert. Rhythmic Training. Milwaukee: MCA Publishing Company, 1969.

Stevenson, John R. and Marjorie S. Porterfield. Rhythm and Pitch: An Integrated Approach. Englewood Cliffs, New York: Prentice Hall, 1986.

Toutant, William. Functional Harmony. Belmont: Wadsworth Publishing Company, 1985.

Trubitt, Alan and Robert Hines. Ear Training/ Sight Singing. New York: G. Schirmer, 1979.

Turek, Ralph. Analytical Anthology of Music. New York: Random House, 1984.

Urquhart, Dan. Skills for Musicianship. Tallahassee: High Goals Press, 1983.

Wennerstrom, Mary. Anthology of Twentieth Century Music. East Norwalk: Appleton-Gentry-Crofts, 1969.

_____. Anthology of Musical Structure. Englewood Cliffs: Prentice-Hall, 1983.

Westergaard, Peter. An Introduction to Tonal Theory. New York: W. W. Norton, 1975.

Winold, Allen. Harmony: Patterns and Principles. Englewood Cliffs: Prentice-Hall, 1986.

Winold, Allen. Harmony: Pattern and Principles Workbook. Englewood Cliffs: Prentice-Hall, 1986.

The following texts were listed with incomplete information:

Bertalotti. 56 Solfeggios.

Brown. Twentieth Century Composition.

Heisinger and Yih. Comprehensive Musicianship Ear Training Workbooks.

Krahs. Musical Form.

Ott. Everything You Didn't Want to Know About Music Theory, but Were Afraid Someone Would Ask.

The following texts are unpublished:

Copley. Sight Singing Practice.

Trubitt and Russell. Shaping of Musical Elements.

APPENDIX D

Table of Most-Used Textbooks

	Number of schools using text[1]	Years	Rating[2]
ANALYSIS-33 different texts			
Burkhart, Anthology of Musical Analysis	21	9.2	4.0
Benjamin,et. al., Music for Analysis	12	3.1	3.6
Green, Form in Music	6	5.0	3.3
EAR TRAINING-23 different texts			
Benward, Ear Training: A Technique for Listening	13	6.5	3.9
Ottman, Music for Sight Singing	4	8.8	3.8
(Seventeen survey participants developed their own materials. Sixteen used no text.)			
PART WRITING-33 different texts			
Kostka and Payne, Tonal Harmony	11	2.1	3.5
Benward, Music in Theory and Practice	10	4.5	3.6
Benjamin, et. al., Techniques and Materials of Tonal Music	7	3.0	3.6
SIGHT SINGING-23 different texts			
Ottman, Music for Sight Singing	22	8.1	3.4
Berkowitz, et. al., A New Approach to Sight Singing	21	7.4	3.9
Benward, Sight Singing Complete	6	5.2	3.8
KEYBOARD HARMONIZATION-21 different texts			
Shumway, Harmony and Ear Training at the Keyboard	5	8.0	4.4
Brings, et. al. A New Approach to Keyboard Harmony	4	1.2	3.5
(Twelve survey participants developed their own materials. Thirty-four used no text.)			

[1] Representing the number of schools out of 67 respondents.
[2] The satisfaction rating scale ranges from 1 to 5, with 1 being very dissatisfied and 5 being very satisfied.

APPENDIX E

Summary of Comments and Suggestions

Several of the respondents took time to include extensive comments, some of which are included below. A few respondents included texts used in counterpoint courses; since this category was not included on the survey, totals are omitted here. Counterpoint as a curriculum area should probably be included on future surveys. Several of the respondents included further questions which they would like to see answered.

Additional Comments on Surveys

-What materials are being used for 20th century techniques? Text? Anthology?

-Is there a book that actually is based on syllable - that is, a sight singing book?

-I would also be interested in determining how many programs incorporate structural perception in the four semesters of aural training.

-After many years of a "free" type of instruction, where creativity was emphasized over theoretical/conventional language, we have just decided to adopt a more structured approach. This may seem to be a very drastic change, but it was overdue.

-I would be interested in knowing which schools have specific levels of ear training and sight singing that must be achieved at various levels of the curriculum.

-...I would think it useful to differentiate between bachelor's level graduation requirements and master's level admission requirements, theory major. This is admittedly a tricky question since a majority of the graduate students have undergraduate work at other schools where both the quality as well as the content of undergraduate work is not the same as here. We therefore view admission requirements differently than graduation requirements.

-...I would be very interested in minimal skill-levels in functional keyboard and ear training as a condition to admission to graduate study. This may well be beyond the scope of your present plans, but I rather suspect we share the same concerns!